



COMPLEX COMPOUND SENTENCES WITH SUBORDINATE CLAUSES EMPLOYED IN LITERARY STYLE

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Abstract

The article examines complex subordinate compound sentences used in literary style, analyzing their types with illustrative examples. The multifaceted potential of literary speech is explored.

Keywords: Literary speech, figurative expressions in complex subordinate sentences, poetic style, prosaic style, syntactic function.

Introduction

The artistic style occupies a unique place in linguistic research, as it represents a complex means by which writers convey reality through imagery, figurative devices, and expressive constructions. One of the salient features of artistic discourse is the diverse use of syntactic structures, including complex compound sentences with subordinate clauses. These structures serve not merely as grammatical mechanisms but as tools that create aesthetic impact and convey nuanced meanings. The present article explores the functional and stylistic roles of complex compound sentences with subordinate clauses in Uzbek artistic prose and poetry, illustrating their frequency, purpose, and expressive potential in literary texts.

Literature Review

Various scholars have examined the syntactic richness of artistic language. I. Quchqortoyev emphasizes that artistic discourse integrates both poetic and prosaic styles of thought expression, resulting in a hybrid form that blends



elements of multiple functional styles. A. Mamajonov underscores the parallel usage of all types of complex sentences within artistic speech, arguing that these structures enable comprehensive characterization, vivid depiction of nature, and the creation of expressive images.

Further research by O'tkir Hoshimov, Odil Yoqubov, Said Ahmad, and Asqad Muxtor demonstrates how different types of subordinate clauses (predicate, subject, attributive, object, adverbial) are systematically utilized in Uzbek literary works to clarify meaning, enhance expressiveness, and evoke emotional responses in readers.

While poetic discourse tends to limit the frequency of complex subordinate constructions, prosaic artistic language leverages them extensively to convey psychological depth and depict detailed circumstances.

Methods and Methodology

This study employs a descriptive-analytical method. Representative examples from major Uzbek literary prose and poetry were selected as empirical material. Each example was categorized based on the syntactic function of its subordinate clause (predicate, subject, attributive, object, causal, comparative-degree). The analysis focused on:

- The frequency of each type in prosaic vs. poetic discourse,
- Their role in conveying semantic nuances,
- Their stylistic function in narrative and characterization.

The study also applies elements of functional stylistics to interpret the communicative and expressive functions of the sentences within their broader textual context.

The Mail Part

The artistic style represents a specific method by which the writer conveys and depicts reality through refined artistic means and imagery, thereby producing an aesthetic impact on the reader.

The distinctive feature of artistic discourse lies in the fact that it integrates the syntactic and semantic characteristics typical of each speech style. Moreover, it

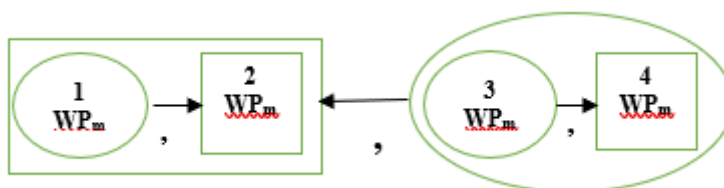
often exhibits the combined and mixed use of elements belonging to all functional styles of the literary language.

The linguist I. Quchqortoyev observes that artistic discourse embodies two styles of expressing thought:

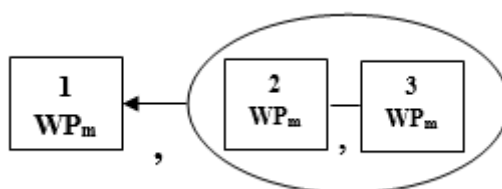
- a) the poetic speech style;
- b) the prosaic speech style.

In the poetic speech style of artistic discourse, the scope of use of complex compound sentences with subordinate clauses is extremely limited and virtually absent.

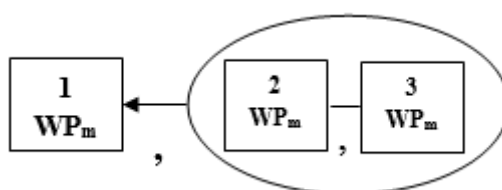
Kimki bir ko'ngli buzuqning xotirin shod aylagay,
Oncha borkim, ka'ba vayron o'lsa, obod aylagay. (Alisher Navoiy)



Ul nadurkim, sabzito'nlik yoz yog'ochning qoshida,
Qish yalang'och aylagay barcha xaloyiq qoshida. (Uvaysiy)

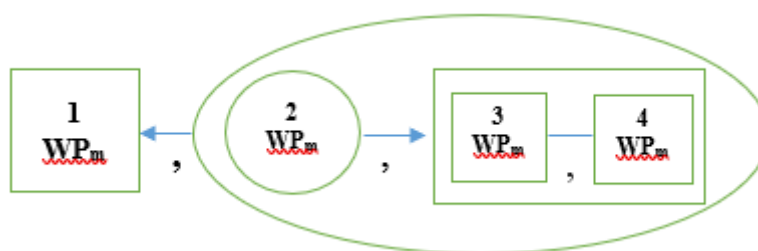


Bilki, qadr bilmak aslida – vatan,
Vatanning ma'nosi boqiy xotira. (Erkin Vohidov)



In the prosaic speech style, however, the frequency and scope of the use of complex compound sentences with subordinate clauses are considerably broader compared to other speech styles. This is because such sentences possess

significant potential as a means of conveying to the reader the depiction the author intends to portray, the events and phenomena to be described, and the ideas to be communicated: Odamboy e'tibor qilmadi, chunki ozgina sabr qilsa, rais ketishi bilan Saltanat opa – raisning xotini uni ovqatlantiradi, raisga atalgan narsalarning hammasidan unga ham tegadi. (O'lmas Umarbekov "Fotima va Zuhra")

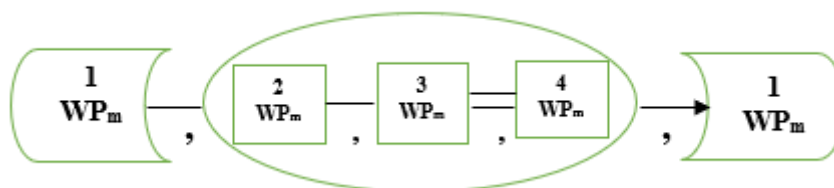


In literary language, complex compound sentences with subordinate clauses are used to express the following stylistic purposes:

1. To clarify and explain objects, events, phenomena, and their attributes and characteristics: U bir narsani aniq bilardiki, uni urishishmasa ham, ahvolning jiddiyligini, albatta pasanda qilishadi. (O'lmas Umarbekov "Fotima va Zuhra")



2. To depict scenes of nature, to evoke an artistic and aesthetic delight, and to further enhance expressiveness: Chollar, kampirlar Qora Lochinning bo'yinlarini, yollarini, yag'rinlarini silab, bolamni qayga tashlab kelding, jonivor, qani endi til-zaboning bo'lsa-yu, bolaginam qaylarda yotganini aytib bersang, deb pichirlashardi. (Said Ahmad "Jimjitlik")



3. To enable the writer to convey their thoughts and emotions by fully portraying the state, outward appearance, and essential aspects of the characters in a literary

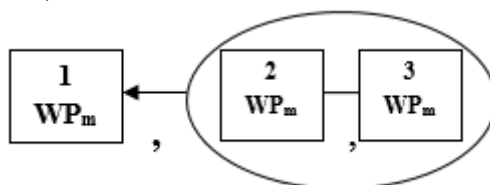
work: Mayli, u yuborgan odamni shunaqa ham maymun qilib o'ynatayki, chapak chalsam, yo'rg'alab o'yin tushib ketadigan bo'lsin. (Said Ahmad "Jimjitlik")



The linguist A. Mamajonov, in his monograph, emphasizes that all types of complex sentences are used in parallel in artistic discourse, since such sentences possess great potential as a means of depicting the various attributes and features of a person or object, as well as states related to time and space. He notes that in realizing the most important attributes characteristic of literary language—such as providing a comprehensive characterization of a person or object, creating imagery, and describing scenes of nature—complex sentences and their intricate forms are extensively employed¹.

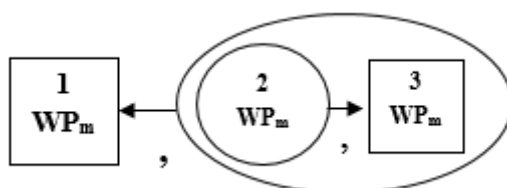
In artistic style, virtually all types of complex sentences with subordinate clauses existing in the Uzbek literary language are encountered, according to their syntactic function:

1. **Complex predicate subordinate clauses.** In this type, the demonstrative pronoun functioning as the predicate in the main clause is clarified by the complex predicate subordinate clause. In such cases, the function of the subordinate clause is to indicate the property or characteristic of the subject expressed in the main clause: Vannochka degani shuki, po'lat quvur uzunasiga kesiladi, plitanining armaturasi bilan devor armaturasi o'rtasiga qo'yib, "quyuq" payvand qilib yuboriladi. (O'tkir Hoshimov "Ikki eshik orasi")

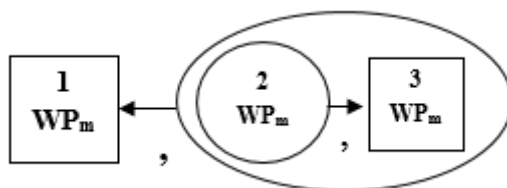


¹ Мамажонов А. Қўшма гап стилистикаси. Тошкент. 1990. 50-бет.

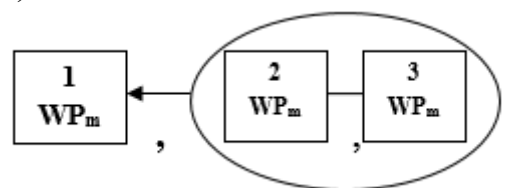
2. **Complex subject subordinate clause.** This type of subordinate clause serves to clarify and explain the meaning of the subject that is not explicitly expressed in the main clause: Rostki, Munavvar o‘sha institutga kiradimi, demak, menam kiranman. (O‘tkir Hoshimov “Ikki eshik orasi”)



3. **Complex attributive subordinate clause.** This subordinate clause serves to express a characteristic of the word being modified in the main clause, based on its action or state: Shunday joyga yashirdimki, bu johil ulamolar ming yil axtarsa ham, topolmaydur. (Odil Yoqubov “Ulug‘bek xazinasi”)

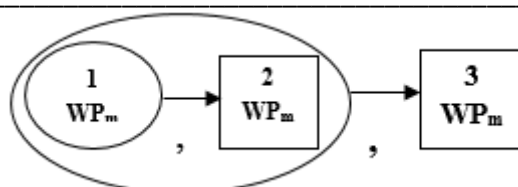


4. **Complex object subordinate clause.** This type of subordinate clause either indicates the object of the action in the main clause that lacks an explicit complement, or it functions as an object in relation to the finite verb of the main clause: Ko‘ryapsizmi, registratsiya ham qilinmagan, raqam ham qo‘yilmagan. (Said Ahmad “Jimjitlik”)



5. **Complex adverbial subordinate clause:**

- **Complex causal subordinate clause** shows the reason or the basis for the content expressed (or not expressed) in the main clause: Sal kech qolsam, ko‘cha boshiga chiqib turadi, shuning uchun xuddi aytilgan soatda uyga qaytishga harakat qilaman. (O‘tkir Hoshimov “Ikki eshik orasi”)



- **Complex comparative-degree subordinate clause** is used to specify the extent or degree of the event in the main clause in relation to the event expressed in the subordinate clause: Oh, oh, oh, shunaqangi shirinki, yesang, labing labingga yopishib qoladi, Robiya. (O'tkir Hoshimov "Ikki eshik orasi")



In artistic literature, in order to make the idea more figurative and expressive, complex compound sentences formed in the form of proverbs are employed:
Elda bor shunday masalkim,

Jon chekmasang, jonona yo'q. (Erkin Vohidov)



The author of a literary work turns to various types of complex compound sentences with subordinate clauses when depicting life events, people's activities, behavior, thoughts, and feelings through vivid images and scenes.: Ochil bilan Madumar ko'rib turibdiki, tirikchilik o'ziga yarasha bir izga tusha boshlagan bo'lsa ham, odamlarning ko'zi so'niq. (Asqad Muxtor "Chinor")



In conclusion, artistic speech, which combines elements of both spoken and written language, possesses versatile and multifaceted expressive possibilities.



Moreover, its distinctiveness lies in its universal nature: it encompasses all aspects of human life and integrates syntactic features characteristic of all functional styles. For this reason, in this style –marked by vivid imagery and emotional impact – It is possible to encounter every type of complex compound sentence with subordinate clauses.

Conclusion

Artistic speech, characterized by the blending of spoken and written elements, demonstrates unparalleled versatility and expressive richness. Its defining feature lies in its universality: it reflects all aspects of human experience and absorbs syntactic traits typical of all other functional styles. Consequently, the artistic style – distinguished by its vivid imagery and aesthetic power – comprises virtually all known types of complex compound sentences with subordinate clauses. This syntactic diversity enables writers to construct nuanced, emotionally resonant, and semantically precise artistic representations.

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